

AMERICAN ART NEWS.

VOL. VII. No. 17.

NEW YORK, FEBRUARY 6, 1909.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.
Bauer-Folsom Co.—Selected American paintings. Antiques, art objects and decorations.
Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.
Bonaventure Galleries—Rare books in fine bindings, old engravings and art objects.
C. J. Charles.—Works of art.
Canessa Galleries.—Antique works of art.
Clausen Galleries.—Artistic frames, mirrors and modern paintings.
Cottier Galleries.—Representative paintings, art objects and decorations.
Durand-Ruel Galleries.—Ancient and modern paintings.
Ehrich Galleries.—Permanent exhibition of Old Masters.
Exhibition Gallery of Edward Brandus, 712 Fifth Avenue.
Fifth Avenue Art Galleries.—Component parts of 3 great altars taken from the famous Carmelite Church on the Verada in Seville, Spain.
Gimpel and Wildenstein Galleries.—High-class old paintings.
Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Early English mezzotints and sporting prints.
Macbeth Galleries.—Paintings by American Artists.
Montross Gallery, 372 Fifth Avenue—Paintings by Thomas Dewing and Dwight W. Tryon.
Noé Galleries, 477 Fifth Avenue (Cor. 41st St.), opposite Library.
Oehme Galleries.—French and Dutch paintings.
Powell Gallery.—Paintings—Artistic frames.
Louis Ralston.—Ancient and modern paintings.
Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.
Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.
H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.
Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfurt.—High class antiquities.
G. von Mallmann Gallery, Berlin.—High-class old paintings and drawings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Obach & Co.—Pictures, prints and etchings.

Shepherd Bros.—Pictures by the early British masters.

Paris.

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

SALES.

New York.

Anderson Auction Co., 12 East 46 St.—A fine collection of rare Americana, Feb. 9 at 2.30 and 8.30 o'clock and Feb. 10, at 2.30 o'clock.



OTIS SKINNER.

As Col. Bridau in "The Honor of His Family."

In Pennsylvania Academy Exhibition.

By Victor D. Hecht.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.
Kerkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres—Art objects for collections.

Sivadjian Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

Nineteen Century French painter-etchings, February 10, 11, at 8.30 o'clock.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—Component parts of three great altars taken from the famous Carmelite Church on the Verada in Seville, Spain, Feb. 12 at 2.30 o'clock.

LOTOS CLUB MOVES.

The Lotos Club, after an occupancy of sixteen years of the old brownstone building, 558 Fifth Ave., is moving this week to its new and handsome clubhouse, 110 West 57th St., which will be opened on Monday next. The annual exhibition of paintings by artist members of the club will be the first function in the new house, and will open Feb. 20. The first dinner in the new clubhouse will be in honor of Mr. Andrew Carnegie, who, by a generous loan, enabled the club to untie a difficult knot in the sale of its old clubhouse and the building of the new, and will be given in March.

ART COLLECTOR DEAD.

Michael Arthur Bass, Baron Burton, director of the Brewing Company, died in London on Monday. He was a great art collector, and his private collection contains many splendid examples of the early English masters, notably Reynolds, Gainsborough and Romney.

LOST PAINTINGS RECOVERED.

Two pictures of value, "The Fishing Satyrs," by Arnold von Bocklin, valued at some \$20,000, and a cattle piece, by Toryon, which, if authenticated, might be worth from \$15,000 to \$20,000, and stolen from the private gallery of Baron Leopold von Lieben in Vienna, in August, 1905, by a butler known as "Krauser," during the absence of the baron and his family, are said to have been recovered in Passaic, N. J., last week by a private detective of Vienna named Wenzel Danek, who, after a long and romantic search, finally traced the absconding butler, who had become a millhand at Passaic. The story, which is told at great length in a New York daily, is a good advertisement for the detective, from whom it doubtless came, but must be accepted with more than a proverbial grain of salt.

ARTIST'S NAME DUTIABLE.

The question of a duty on an artist's signature was passed upon in a decision of the Board of United States General Appraisers recently, which held that the value of the book plates printed in this city was enhanced when they were sent to England to be signed by the artist making the original drawing, and were then brought back to this port for publication. Houghton, Mifflin & Co., who made the plates, protested at a duty charge of 25 per cent., declaring they received no additional price for the publications containing the signed plates.

SOROLLA PICTURES SHOWN.

An exhibition of paintings by the noted Spanish artist Sorolla y Bastida will open to the public at the Hispano-American Museum, One Hundred and Fifty-sixth street and Broadway, West, on Monday, Feb. 8, to remain through March 8, and will be open from 11 A. M. to 7 P. M. each day. A private view of the paintings was given on Thursday and yesterday and will be repeated today. Notice will be made next week.

IN THE ART SCHOOLS.

National Academy of Design.

The students of the Academy responded readily to an appeal posted on the bulletin boards by D. F. M. Periconi, of the life class for sketches in color or black and white to be disposed of at a fair given under the auspices of the Italo-Americano for the benefit of the Messina earthquake sufferers. A fund was also collected by Frank Cambria and V. Spalaikovich, of the sculpture class, which was also turned over to the Italo-Americano.

Hermion A. MacNeil, instructor of the sculpture class, met his students last Saturday evening in the Metropolitan Museum, where he gave a most interesting talk, not only on sculpture, but painting as well.

The school committee of the Academy met on Monday, to review the work done in the painting and drawing classes as well as to consider new applications for admittance to the school. A number of students were dropped from the lists, whilst others were admitted to the various classes on probation.

The etching class is occupied on a portrait which gives the students an opportunity to study light and shade as well as drapery.

Art Students' League.

The annual election of officers of the League took place on Wednesday evening. Mr. Russell Cheney was elected president, Mr. Albert Smith vice-president, and Miss Amelia M. Ives, second vice-president. Mr. Charles F. Radley is now treasurer and Miss Constance Biglow, Mr. E. L. Chase and Miss E. Charlton Fortune compose the board of control. The other members have not yet been appointed.

Miss Helen Lewis, Miss Ruth Brooks, Miss Helen Durkee, Miss Meta Steiniger, Miss Jeanne Payne and Miss Anna Englander are represented in the exhibition of the Miniature Painters now on at the Knoedler Galleries.

The annual mid-winter exhibition of the students' work is now on in the members' room. All the classes are represented, and the work is far above the standard of previous years. The exhibition will close to-day.

A Saint Valentine's dance will be given by the League on February 17. A large placard is on the wall announcing prizes to be given for the best posters for the dance.

PHILADELPHIA.

The Pennsylvania Society of Miniature Painters at their stated January meeting unanimously elected Miss Maria Judson Stream, of New York, and Miss Ella Shepard Bush, of Seattle, Washington. Miss Lucy May Stanton, member of the society from Georgia, was the guest of honor, to whom a small reception was given after the meeting.

The Art Club opened on Monday an exhibition of water colors by F. Hopkinson Smith. The pictures are shown for the first time, and are not the ones recently on view in the Noé Gallery, New York. Mr. Smith has never done better work; these have a tone of quality and breadth of treatment that place them in a high rank. There are forty-four numbers.

The Art Club has issued circulars for the seventeenth annual exhibition of water colors and pastels, March 15 to April 18. Lists must be sent to the Art Club not later than Saturday, February 20. The jury of admission and hanging committee are William M. Chase, chairman; Carroll S. Tyson, Jr., Adolph E. Borie, 3d, Benjamin Hawley, George R. Brill and Alexander S. Calder.

ARCHITECTURAL LEAGUE EXHIBIT.

The decorative side of the 24th annual exhibition of the Architectural League of New York, which opened to the public in the Fine Arts Galleries in West Fifty-seventh Street on Sunday last, to remain through Feb. 20, is the most prominent, and will make the exhibition more popular than usual with and to the public. The array of architectural plans and designs, which in many former exhibitions have been the feature, while interesting and valuable to the architects and members of the League, has not proved a drawing card to the general public, and the new departure probably spells more financial success, in the way of increased attendance and paid admissions, to the organization.

It is a feast of color and of beauty of line, and form which is spread upon the walls of the Fine Arts Galleries this year, and this display has been set off by a most artistic and beautiful arrangement of sculptures, and of tapestries and hangings over the doorways, so that the visitor on entering is attracted and delighted by the vistas on every side. There are a larger number of works already executed than in former years, a consequent increase in the number of photographs, and a decrease in the number of original exhibits. The architectural features of the display are the drawings and presentation of plans for the new Municipal Buildings, including the one by McKim, Mead & White, which has been accepted, but which, to the writer's mind, is not nearly as impressive or effective as that of Howell & Stokes; some country houses by Wilson Eyre and others; the design of Case Gilbert for a passenger station on the New York, New Haven and Hartford Railroad; some details for the new cathedral of St. John the Divine, by Heins and La Farge, and the simple and beautiful design of Trowbridge & Livingston for the Fifth Avenue house of Henry Phipps.

Good Sculptures Shown.

Sculpture plays, as it should, a most important part in the exhibition. The most impressive and attractive specimens are the noble statue of Henry Ward Beecher, by the veteran, J. Q. A. Ward, a replica of the original now in front of the City Hall in Brooklyn; Augustus Lukeman's splendid figures, "Mosaic Law" and "Hebrew Prophecy," for the Brooklyn Institute; Karl Bitter's impressive pediment for the Wisconsin State Capitol, a remarkably fine and characteristic work; Miss Janet Scudder's gracefully modelled Japanese figures for the Brooklyn Institute, with a little nude figure for a fountain; Herbert Adams' splendid figure of William Cullen Bryant, and Chester Beach's Bacchante and Faun.

Murals and Decorations.

The mural paintings and decorations are the most attractive and popular features of the display. These include the decorations for the Paulist Church in this city, and color studies for recent decorations for the Baltimore Court House, by John La Farge, which are grouped in the place of honor on the north wall of the Vanderbilt Gallery; a group of studies of decorations for the Wisconsin State Capitol, by E. H. Blashfield, and the large completed mural frieze, by W. B. Van Ingen, for the U. S. Circuit Court of Chicago, which fills the north wall of the south gallery, an ambitious work, very rich in color, but not entirely successful in the drawing of the figures. There are also some beautiful panels and decorations, notably by Gustave Cimiotti, illustrated in this issue, a beautiful

overmantel design by Maxfield Parrish, and others by Robert V. V. Sewell, Josephine Pitkin, F. Dana Marsh, Ellen McCauley and others.

Mention must be made also of Albert Herter's—as always—beautiful and refined decorative panels, exquisite in color and harmonious in composition, and his rugs and curtains, woven with new silks in aniline dyes.

Collaborative Competitions.

The collaborative competition for a monument to the dead sculptor, Saint Gaudens, shows good work and is a great improvement on that of former years. That offered by Mrs. Harry Payne Whitney, sculptor, Hugo Ballin, painter, and Lloyd Warren, architect, is one of the best, although the prize was awarded to the design offered by Augustus Jaegers, sculptor, Grace Johnson, painter, and Thomas Johnson, architect, which has excellent proportion and dignity, an old world inspiration, and yet modern treatment. Mr. Jaegers also won the Avery prize for sculpture.

The prizes seem to have been well awarded on the whole, the medals of honor for painting and that for sculpture going to the veterans, John La Farge and J. Q. A. Ward. Messrs. Trowbridge and Livingston carried off the American Institute of Architects medal of honor for their design for the Phipps house, the best work completed in the last five years. The curious and unprecedented manner in which Mr. John La Farge accepted his medal is mentioned elsewhere. A mention of a mural decoration was given to the collaborative design offered by Henri Grenier, sculptor, Robert K. Ryland, painter, and Aymar Embury, 2d, architect.

James B. Townsend.

BALTIMORE (Md.)

The new Walters Art Gallery on North Charles street containing the art collection of Henry Walters of New York and Baltimore, was opened to the public for the first time on Wednesday. The new marble gallery is one of the finest temples of art in this country. To the right of the stairway, on entering, is a marble statue of Ariadne by Hans Schuler of Baltimore, also a large Japanese incense burner from a temple in Japan.

In the loggia is a lifesize terra cotta representation of "Adam and Eve," by Andrea Della Robbia.

At the head of the steps is a court with a loggia running around it two stories high. In the centre facing the entrance is a bronze statue by Rodin, "Le Penseur." Under each arch of the loggia is a pedestal bearing a marble statue from the Massarenti collection, all antiques either of Roman or Greek origin. Under the loggia and behind these statues are eight marble sarcophagi raised on pedestals. These eight sarcophagi were found in 1884 in Rome under the Villa Bonaparte in the Via Salaria.

Along the wall by the side of the sarcophagi are many Roman busts and fragments of statues. To the right and left are six cases. The first two on the left contain Limoges enamels of the thirteenth, fourteenth, fifteenth and sixteenth centuries. Another room has an Italian carved wood ceiling taken from a palace in Milan in the fifteenth century.

The collection of antiques, bronzes, etc., is one of the greatest in the country. One gallery contains German, French, Italian and English paintings. Around the upper loggia is a collection of Oriental ceramics, bronzes and crystals.

CHICAGO.

The pageant of the Italian Renaissance held in the Art Institute on the evenings of Jan. 26 and 27 was a festival in costume of much artistic beauty. About one thousand students took part. The book of verse, the framework of which the pageant was hung, and which imparted a certain dramatic vitality to the whole, was written by Thomas Wood Stevens. The boxes on both evenings were crowded with well-known people. It was an event of both intellectual and artistic worth, as well as social importance.

The portrait of Milada Cerny, the pianist, painted by Alphonse Mucha, hangs in the Thurber Gallery. It is a decorative and truthful likeness of the young artist.

Three one-man exhibitions are on view in the Marshall Field & Co. galleries. Thirty-four paintings by W. Cole Brigham, of New York, are shown, mostly studies at Shelter Island. There is great variety of theme and idealism in this interesting group. Four oils and 36 water colors by Anita W. Burnham, of New York, occupy another room. Miss Burnham, formerly an instructor in the Art Institute, has found inspiration for charming studies in various picturesque corners of this city. The ghetto has especially afforded her an excellent opportunity. "Market Day" is teeming with life. "Winter on Our River" is a virile little work. The third group in this gallery is made up of etchings by Ralph M. Pearson.

ATLANTA.

The first meeting of the Atlanta Art Association held in the new year resulted in the following chairmen of committees being appointed by the president, Mrs. Samuel Inman: Chairman of finance committee, Mr. John W. Grant; Art Committee, Mr. C. B. Bidwell; Lecture Committee, Mr. Robert L. Foreman; Membership Committee, Mr. Barbour Thompson; School Committee, Mr. Joseph M. Moody; Entertainment Committee, Mr. Charles W. Crankshaw; Press Committee, Mr. Julian Harris, and these chairmen will select their own committees. Mrs. Clarence Knowles, Mr. Asa Candler and Mr. Carroll Payne were elected vice-presidents, while Mrs. E. W. Moore was elected secretary-treasurer.

The president, Mrs. Inman, possesses genuine love of art and the study of same. The association has broadened its field since its organization, some five years ago. The first two years were given up to art exhibitions, but last year the association opened an exhibition at the State Fair, through which channel the interest of people all over the state was directed.

MINNEAPOLIS (MINN.)

The Minneapolis Fine Arts Society, through a New York dealer, held a display of etchings in the gallery of Fine Arts, which closed on Feb. 1. The exhibition comprised two hundred etchings from both American and European artists.

Among those represented were Rembrandt, Whistler, Pennell, Wolf, McLaughlin, Platt, Parrish, Duvenick, Webster, Cameron, Washburn and others.

Mr. Gustav Von Schlegell, who transferred his position as teacher in the Fine Arts School here to St. Louis last Sept., returned to the city, and on New Year's Eve was married to Miss Alice Anderson of Merriam Park, St. Paul, a former student of the Fine Arts School.

EXHIBITION CALENDAR FOR ARTISTS.

- SALMAGUNDI CLUB, 14 West 12th St., New York City.**
Annual Exhibition of Paintings and Sculpture by Artist Members.
Entry blanks must be received by Feb. 15.
Works collected by the club, Feb. 16, 17.
Press View, Reception and Stag, Feb. 26.
Opening of Exhibition, Feb. 27.
Closing of Exhibition, March 13.
- PHILADELPHIA ART CLUB, Philadelphia, Penna.**
Seventeenth Annual Exhibition of Water Colors and Pastels.
Entries must be received by Feb. 20.
Opening of Exhibition, March 15.
Closing of Exhibition, April 18.
- THE NEW HAVEN PAINT AND CLAY CLUB, Y.M.C.A. Building, 152 Temple St.**
Ninth Annual Exhibition of Paintings Water Colors, Sculptures, Miniatures, etc.
Works must be delivered Feb. 23, 24.
Opening of exhibition March 4.
Closing of exhibition March 27.
- NATIONAL ACADEMY OF DESIGN, 215 West 57th St., New York City.**
Eighty-fourth Annual Exhibition of Paintings, Pastels and Sculptures.
Works must be delivered only on Feb. 24, 25.
Varnishing Day, March 12.
Opening of Exhibition, March 13.
Closing of Exhibition, April 17.

AMONG THE ARTISTS.

J. Scott Hartley recently completed a bust of the late Major Orlando Smith, President of the American Press Association, a commission from his son, also a portrait in high relief of the same subject, to be presented to the family by his former employes. A memorial fountain for Elmira, N. Y., is another work recently executed by this sculptor. In the composition is the portrait of Mrs. Thomas K. Beecher. It has been placed as a decoration of the Woman's Federation Building. At the Spring Academy he will show a charming ideal figure which he calls "A Water Baby."

Piero Tozzi entertained a number of friends at a reception in his studio on Saturday last. A portrait of M. Richard Bartholomy was shown. Also a recent portrait of the two daughters of John J. Emery. Among the guests invited were: Mrs. Robert Golet, Mr. and Mrs. Charles Dana Gibson, Mr. Frank J. Gould, Sir Purdon Clarke, the Misses Clarke, Roland Knoedler, Signors Caruso and Scotti, Mrs. Cornelius Vanderbilt and Senator W. A. Clarke.

M. Bartholomy played some of his compositions on the piano.

Mr. and Mrs. George H. Clements, who have bought Childe Hassam's studio in the 67th St. building, gave a charming reception on Jan. 27. Several family portraits by Copley were exhibited. The studio has been remodeled and is now one of the handsomest in the city. The color scheme which was intended as a background for the Copley portraits is a soft gray.

Among the guests were, Frank V. DuMond, Gari Melchers, William Hyde, Mr. and Mrs. Paul Dougherty, Ben Foster, Mr. and Mrs. William Fossdick, and Gifford and Reynolds Beal.

Frank Fowler is painting portraits of Abraham Lincoln and George Washington, which he intends to show at the Century Club exhibition which will open to-morrow. The Lincoln portrait is a companion picture to the Washington, which he painted for the Military Academy at West Point. He recently completed the portrait of A. L. Livermore, the well known lawyer. At his studio, 106 W. 55th St., he is now painting the portrait of William M. Ivins. Mr. Fowler receives at his studio, informally, on Thursday afternoons.

At her Holbein studio, Mrs. Mary Agnes McCahill has made several interesting portrait busts, and also a charming portrait in high relief of Miss F. Del Mar. At her studio is a panel, containing two well modeled figures.

Henry Singleton Bisbing and his cousin, Miss Amelia Coryell Bisbing, of Philadelphia, were married last week at the "Little Church Around the Corner," after forty-two years waiting. The artist, who is well known, is a cattle painter, has lived abroad, most of the time in Paris, thirty-three years.



THE ORNATE TERRACE.

Decorative Panel for Summer Living Room.

In Architectural League Exhibition.

By Gustave Cimiotti, Jr.

Artistic photographs and photographs illustrative of the life of the Indians of this continent are on exhibition in the Plaza Hotel by Mr. Edward S. Curtis, who, under the patronage of Mr. J. Pierpont Morgan and other well known men, is preparing a monumental work concerning the race. Mr. Morgan made a subscription of \$75,000 for the compilation of the collection, and as a result a great part of the field work has been done.

Edward Potthast recently completed a large important canvas, "Late Afternoon on the Harbor." It is a beautiful work; strong and broad in handling, with vibrant water and fine color.

Parker Mann is building a handsome home with studio attached in the fashionable part of Princeton and in the neighborhood of the Cleveland home. He spent the summer at Arkville, where he painted a number of interesting pictures.

Alexander Scott, an English artist, known as the painter of the Himalayas, from his many important transcriptions of the scenery of that lofty range, and who has also painted much in Hawaii, is now living in Philadelphia, where he was recently married for the second time. He has just completed a very effective and truthful landscape, a picture of the Vernal Falls in the Yosemite Valley, which has been purchased by the family of the late John Bliss for presentation to the Art Museum of Erie, Pa. Mr. Scott won the gold medal for the best picture by a professional artist at the Calcutta Exhibition of 1902, and the special silver medal for the same at the Madras Exhibition in the same year. His pictures are owned by many royalties and several of the nobility in England and on the continent, and by a number of prominent Americans.

Karl Bitter is preparing to move into his new studio in the Manhattan Building on West 79th street. The studio, which was planned by Mr. Bitter, is said to be the largest and one of the best equipped in the city.

GROLIER CLUB'S ANNIVERSARY.

The Grolier Club, founded in January, 1884, is celebrating its twenty-fifth anniversary at its club-house, 29 East Thirty-second street, by a retrospective exhibition, to last a fortnight, of the club's work during the past quarter of a century. This includes fifty or more volumes, with some medallions and engravings, and the books are those retained by the club of the three copies of those it has published on vellum or Japanese paper, the other two being auctioned off each year at the annual meeting.

The last two books brought out were the "Life and Library of Jean Grolier," and Hawthorne's "Scarlet Letter." Two volumes of the "Scarlet Letter" brought \$175 each at the auction at the annual meeting last week, and the two volumes of the other book, respectively, \$120 and \$160. These books represent the last work of the club.

NEWELL AT POWELL'S.

At the Powell Galleries, No. 983 Sixth Ave., an exhibition of recent works by G. Glenn Newell, opened on Monday, and will remain through Feb. 13. The canvases, which number fifteen, show the artist at his best, and in a variety of subjects. The striking feature of the display is its beauty of color. "Returned from the Pasture" shows good outdoor feeling and excellent atmospheric qualities. "A Northland Sky" is strongly painted and fine in color. "The Hillside Pasture," another strong work is truthful and tender. "A Cool Retreat" is a swell compound cattle piece. "River at Twilight" is a good canvas, low in tone, with a warm sky and cool gray foreground.

ART COPYRIGHT CONFERENCE.

The international copyright conference, concluding its work in Berlin, agreed to a convention of thirty articles which gains for artists in common with authors and composers an extension of the rights possessed by them. By the second article of the convention the artistic works which the countries bind themselves to protect comprise "works of design, painting, architecture, sculpture, engraving, lithography, illustrations, geographical charts, plastic plans, sketches and works relative to geography, topography, architecture or sciences." The duration of copyright was not decided, the French delegates proposing to making it fifty years after death. The convention remains to be ratified by the several countries before July, 1910.

PHOTOGRAPHS AT ARTS CLUB.

The exhibit of pictorial photographs now on at the National Arts Gallery, 119 East 19 St., and which will remain open through February is a remarkably beautiful and important display, and will go far to strengthen the claim of those who contend that photography is more than a mechanical process, and to convince those who doubt this claim.

It is impossible in limited space to give any detailed description this week of the individual exhibits, but when it is said that such American artists as Alfred Steiglitz, Alfred Steichen, Alvin Langdon Coburn, Gertrude Kasebier and F. Benedict Herzog, to say nothing of several distinguished foreign artists, are all well represented—some idea of the quality of the display may be obtained. It should be visited by all art lovers.

J. Q. A. Ward, the veteran sculptor, has, through his lawyers, in his suit against members of the Society of the Army of the Cumberland to recover \$32,000 for breach of contract in the rejections of his models for an equestrian statue of General Sheridan, secured permission to examine orally certain of the defendants who are non-residents of the state.

George M. McCord returned from Venice last month. He has taken a studio at 106 East 23 St., where he will remain until Spring.

Charles Curran recently completed in his Colonial Studio a half-size portrait of Mrs. Eugene Coleman Savage, and a seated portrait of Mrs. Beatrice Beck. He will shortly begin the portrait of the late Anderson Fowler and other winter commissions. In his studio are a number of landscapes and out-door figure pictures he painted at Cragmoore last summer.

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American Express Co. . . . Haymarket St.
Allied Artists' Ass'n . . . 67 Chancery Lane
Charles Chenit Co. . . . 183A, King's Road, Chelsea
W. M. Power . . . 123 Victoria St., S. W.
W. E. Spiers . . . 36 Maiden Lane, W. C.
Sunday Times . . . 7 Essex St.

PARIS.

Brentano's . . . Avenue de l'Opera
American Art Students' Club . . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . . . Place de l'Opera
American Art Association . . . Notre Dame des Champs
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel

LA FARGE'S BAD BREAK.

The usual calm of the annual dinner of the Architectural League in the Vanderbilt Gallery of the Fine Arts Building last week was rudely and unexpectedly broken by the curious and unprecedented action of the veteran painter, John La Farge, who, in receiving the medal of honor awarded him for painting, from the hands of his son, Grant La Farge, president of the League, stated—to the amazement of all present—that “he accepted it with reticent thanks.” He then somewhat irrelevantly proceeded to a criticism of the well-known firm of McKim, Mead & White for their failure to give him any work during the past twenty-two years, following a preliminary statement made, as he said, by the late Stanford White, that such work would be withheld from him “for business reasons.”

As may be imagined, this incident has been the talk of the studios and ateliers ever since, and although Mr. La Farge in published interviews on the following day attempted to modify his statement, and said that he “was simply voicing his

regret at the lack of co-ordination between painters and architects,” and the firm of McKim, Mead & White refused to talk on the subject, a most disagreeable impression has been created. While Mr. La Farge's break, for it is generally considered to have been such, had an amusing and refreshing side, in that it constituted a new departure in after-dinner speaking, which generally consists of sickening compliment, expressions of mutual admiration and the throwing of bouquets—it was still most unfortunate, and his remarks were decidedly out of place. Great painter, or rather colorist, as he is, and as it were, hors concours, on account of his age and achievements, from the criticism that younger men would have received for such an action, it is a pity that he could not have restrained the petulant expression of a business grievance on such an occasion.

DUVENECK'S DEFECTION.

The secretary of the Free Art League, whose headquarters are in Boston, reports with evident glee to his admiring personal clientele that Frank Duveneck, Clement J. Barnhorn and L. H. Meakin, all instructors in the Cincinnati Art Academy, who recently signed a letter to the Ways and Means Committee of Congress, advocating a specific duty of \$100 as a substitute for the present art tariff, have now repudiated their action, and stated they signed the first letter “under a misapprehension.”

The specific duty letter which these artists signed was composed and sent to them for signature by their fellow artist and townsman, John Rettig, and what shall be thought of the intelligence and ideas of courtesy and good faith of men who would append their signatures to a carefully composed letter of the kind, sent, by a friend, and which they retained for a week, and then repudiate such action, without word to him? We were amused by the recent criticism of Duveneck, made by a lifelong friend and fellow-artist who advocates free art, when the fact that Duveneck had advocated a specific duty was brought to his attention. “Pshaw!” he replied. “Duveneck would do anything the last man asked him. He's a good-natured soul.” In the face of this criticism, based on a personal acquaintance of years, we do not feel that the advocates of a specific duty need worry over Duveneck's defection.

A special cable to the N. Y. Tribune from London, says: Whistler dead seems to excite as much controversy as Whistler living. Arthur Studd has brought on the latest one by charging the memorial committee with disregarding Whistler's wishes that his work should be his only monument. The committee has not found it difficult to defend itself against the reproach of forming a combination with Rodin to violate the painter's dying wishes by the erection of a monument in Chelsea.

Sargent has accepted a commission to paint a three-quarter length portrait of Mrs. Whitelaw Reid. It is the result of her family's admiration of the lovely charcoal drawing of her daughter, Mrs. John Ward, which the distinguished portrait painter lately presented to Ambassador Reid.

PENNSYLVANIA ACADEMY EXHIBIT.
(First Notice.)

On Saturday evening last the Pennsylvania Academy of Fine Arts opened with its annual reception and private view, its 104th annual exhibition, which will remain open through Mar. 14th.

This annual display of pictures and sculptures still retains the pre-eminence it has won during the past twenty years as the most Catholic and perhaps the most representative art exhibition held in the United States during the year. While New York, in the number and importance of its private collections, its Metropolitan Museum, dealer's galleries and the number and prominence of its art schools, is unquestionably the art center of the United States, and while its National Academy of Design, from its title and comparative age—it is not as old as the Pennsylvania Academy—is generally regarded as the distinctive art institution of the country—the Pennsylvania Institution still has what comes nearer to an international Salon than anything in America.

A Large Display.

The Academy has this year 447 oils and 180 sculptures and 393 exhibitors, of which 63 are American. These were artists and sculptors residing abroad, selected from 2,500 offered works. The so-called “impressionistic” wave is evidently waning among our painters, as there are comparatively not nearly as many landscapes directly influenced by Monet and the Giverny painters, nor as many figure works by Manet and his followers as during the past few years. There is an abundance of sane, healthy and vigorous outdoor landscape work, which emphasizes the present position and future importance of the American landscape school as an original and forceful one and several good figure works in which H. O. Tanner, Gari Melchers, Robert Henri, Geo. Bellows, Winslow Homer, Abbott J. Thayer, Robert Mac Cameron, George De Forest Brush, Thomas Anshutz, T. W. Dewing, F. C. Frieseke, Philip Hale, C. W. Hawthorne, H. S. Hubbard, Walter MacEwen, Elisabeth Nourse, Charles Sprague Pierce, E. C. Tarbell, Eugene Paul Ullman and F. Ballard Williams are to the fore.

The Prize-Winners.

The portraits include those of Miss Mathilde Townsend, of Washington, by John S. Sargent, which won the Carol Beck gold medal, awarded for the first time; the forceful presentment by Frederick P. Vinton, of Boston, of President Carroll Wright of Clarke College, shown at Washington, which won the Temple medal; and one of a young woman, exceedingly original in pose and treatment, by Thomas F. Anshutz, which won the Lippincott prize. Other exceptionally good portraits are shown by Miss Cecelia Beaux, Victor Hecht, one of Otis Skinner, the actor, in his popular character of Col. Bridau, and one by Miss Lydia Emmet, the American painter of children.

The Jennie Sesnan gold medal, for the best landscape in the exhibition, was awarded to Theodore Wendel for his “Winter at Ipswich.”

The juries of selection and award were as follows.

Painters' Jury.—Hugh H. Breckenridge, Chairman, Adolphe Borie, Paul Dougherty, Thomas Eakins, W. Sargent Kendall, L. H. Meakin, Gari Melchers, William M. Paxton, Edward F. Rook, Edmund C. Tarbell, Everett L. Warner, and the Sculptors' Jury was made up of Charles Grafly, chair-

man, H. A. MacNeil and A. Phimister Proctor.

Some Notable Works.

The pictures this year are hung on two lines, so that none are skyed. This necessarily compelled the occupancy of two of the large galleries from which the permanent exhibits have been removed, and which have never been used before for the annual exhibition. There will be the usual complaint of the hanging, but with the exception of unexplainable lapses here and there, such as the placing of Henry R. Poore's luminous little landscape in the corridor, and the bad placing of Miss Lillian Genth's fine “Pastoral” on the second line of the south corridor, this to the unprejudiced eye seems to have been conscientiously performed.

Among newer and younger painters who loom large this year are Joseph T. Pearson, Jr., whose “Other Ways and Days” is a remarkably effective figure work; Eugene Paul Ullman; Victor D. Hecht, with his striking portrait of Otis Skinner; Robert H. Nisbet, who sends a splendid landscape, and George Oberteuffer, a follower of Brangwyn. Robert Henri and Thomas F. Anshutz make the sensations of the exhibitions, the former with his portrait of his wife, and his splendid little Spanish boy, and the latter with four figure works, one of which, “Tanagra,” took the Lippincott prize, and another, “Study in Scarlet,” is a clever and startling piece of work.

Strongest Works Shown.

The strongest pictures of the exhibition, in addition to those noted, are by the landscapists, Willard Metcalf, Childe Hassam, C. H. Davis, H. G. Dearth, A. L. Groll, Winslow Homer, Jonas Lie, Carl Marr, H. R. Poore, William Ritchel, Edward Redfield, Charles Rosen, William Sartain, W. E. Schofield, who is now painting in Yorkshire, England, H. B. Snell, A. T. Van Lear, and F. B. Williams.

The display of sculpture is not impressive, but includes some charming little figure works by a young woman, Miss Eberle, some animal studies by F. G. R. Roth, and some splendid busts by J. Scott Hartley. Further notice will appear next week.

James B. Townsend.

AMERICAN ARTIST EXCELS.

A special cable to The New York Times, from Paris, says: Paris has seen this winter exhibits of sculpture, mural decorations, water colors, engravings and etchings. The newest exhibition concerns itself principally with miniatures—a form of art which has always appealed to the French, and one which French artists have assiduously cultivated.

Nevertheless, it is an American girl, Martha Baker, who carries away all the honors at this exhibition in the Georges Petit Galleries. In color, composition, drawing, and general effect her work is far and away ahead of that of her French competitors. She has sent several portraits. One is particularly exquisite—Mrs. Winifred Jenney—in which a lace scarf is made to count for much. Another represents a nude girl sitting on the floor amid flowers—an unusual subject for a miniature.

RELIC OF WASHINGTON FAMILY.

A special cable to the New York Times from London says: It transpires that at the same time that J. Pierpont Morgan purchased the Greenwell collection of prehistoric weapons, which he has just presented to the British Museum, he became the owner of a Washington family document which it is believed here the New York financier will probably present to some American museum.

LONDON LETTER.

London, Jan. 26, 1909.

Some remarkable figures are published with regard to the sale of art works at the autumn exhibition, held annually in Liverpool, showing the depressed market for contemporary painting of the academic class. Whereas, the sales in 1898 amounted to £7,311, in 1905 they dropped to £4,120, in 1906 to £3,100, and in 1907 to £2,800.

The will of Thomas Miller McLean, formerly of 7, Haymarket, S. W., dealer in art works and printseller, etc., who died July 3 last, aged 76, has been proved of the gross value of £42,863, with net personality £38,038.

At the fourteenth annual dinner of the Fine Art Trade representatives, at the Hotel Cecil, the Vice-Chairman, Mr. Edward Hazell-Vicars, after commenting on the disastrous year through which the trade had passed, predicted confidently its speedy revival. He suggested that the younger engravers should be encouraged to do mezzotinting more in the spirit of the great masters in this branch of art, and gave it as his opinion that this would greatly tend to revive trade and create a demand for engravings.

Nearly a year ago Messrs. Lewis & Simmons bought for 205 guineas a portrait belonging to the late Lord Young, which Dr. Bode and other German experts have since identified as a Rembrandt; and we learn that the fortunate dealers have now disposed of it to Mr. J. Pierpont Morgan for £10,000.

Count Plunkett has been made a foreign corresponding member of the Académie Royale d'Archéologie de Belgique.

The death is announced at the age of ninety of the veteran painter Lowes Dickinson, who in the fifties and sixties had a considerable reputation, chiefly for posthumous portraiture in crayons.

"La Ronde Champêtre," by Lancret, for which Messrs. Agnew paid the record price of £11,000 at the Henry Say sale in Paris, is now on exhibition at their Old Bond Street Galleries.

A new marble, "La Petite Baigieuse," by Rodin, has been added to the sculpture section of the International Society's exhibition at the New Gallery.

At the Baillie Gallery, (13, Bruton Street), there will open on Feb. 6, an exhibition of work by the late Henry Ospavat, whose untimely death will be deeply mourned by the many who appreciated his original talent and high promise. The exhibition will include a collection of his clever caricatures—"Somebodies and Nobodies," and a number of paintings and serious drawings.

The late George Field Morris, chief partner of the Cheapside Auctioneers, Protheroe and Morris, has left £34,455 net personality. Messrs. Protheroe and Morris have conducted several successful sales of pictures and water colors, but are chiefly famous for their sales of orchids and Dutch bulbs, for which they are the leading house in London.

Messrs. Dowdeswell & Dowdeswell have in preparation, an engraving in stipple by E. Stodart, after George Morland's picture the "Fortune Teller," in the National Gallery. The artist's proofs, to be printed in color, will be limited to 275 at 3 guineas each.

Mr. A. Grotorex of Messrs Dowdeswell and Dowdeswell, sailed recently for a business trip in the United States and Canada.

Burglars broke into the Van Hier Gallery, on Jermyn Street, January 29, and stole thirty of Van Hier's best paintings. They were valued at \$50,000.



SIR HENRY IRVING.

By James Pryde.

Proofs published by Chenil & Co.

It is the good fortune of the ART NEWS to be able to publish a reduced reproduction of Mr. James Pryde's remarkable portrait study of the late Sir Henry Irving as "Dubosc" in "The Lyons Mail," a portrait which Ellen Terry has pronounced "perfectly splendid." "The expression of the whole man in the part is there," she says; "the humor—the devilment—the strength." Messrs. Chenil & Co., 183a King's Road, Chelsea, have prepared under the personal supervision of the artist, an admirable plate (19in. by 13½ in.) after this striking portrait, and are now issuing a limited edition of 50 signed proofs at £2 2s. each (other impressions £1 1s. each). Mr. Pryde, who is a brother-in-law of William Nicholson and with him formed the "Beggerstiff Brothers" of poster fame, is a Scotsman by birth and a leading member of the International Society of Sculptors, Painters and Gravers.

TRENTON, N. J.

An exhibition of representative examples of twenty-nine American artists opened at the Trenton Academy of Industrial Arts on Monday last.

The plan of the exhibition represents an idea of Charles Frederick Naegele, to promote art appreciation throughout the United States, and also to found galleries of American pictures.

The idea is to charge an admission of ten cents, which admission entitles the visitor to a vote for a favorite picture. At the end of the month, when the exhibit closes, the picture receiving the largest number of votes is purchased by the Art Society with funds received from admissions. The canvas then becomes the property of the town with the idea that the people will found a gallery. As the voting compels the visitor to study the pictures, a keener interest is felt, and thus education ensues.

The plan was started by Mr. Naegele a few years ago, at Watertown, N. Y., and has met with success. An art gallery has been built here and several excellent pictures have been purchased by the people through the voting contest.

The idea can be adopted by any city or town of from ten to one hundred thousand inhabitants. Its object is not only to educate the people in art appreciation, but to open new markets for American pictures.

The canvases were hung by Mr. Naegele, who selected only the number which would make one line around the gallery. The artists exhibiting were announced in last week's ART NEWS.

BOSTON.

All hats are off to the Boston Art Club. Its annual exhibition of oil paintings and sculptures, which opened to the public with an evening reception Feb. 2, compels mostly admiration. The free lunch that used to be a feature of the press view has been abolished, but the quality of the exhibits has been greatly raised. Here for the first time in many years Boston painters are represented, whose works have been seen and awarded prizes and medals everywhere but in Boston. Here are Tarbell, Benson, Vinton and H. D. Murphy. The old guard is also present, with its best array of canvases. Those artists in particular who have never left the Art Club, who have fought over Saturday night Welsh rarebits for better exhibition standards than have prevailed at recent exhibitions—men like Ennekin and Walter Dean and Scott White—have done their prettiest for this show. So that the New Yorkers, many of whom have always sent over to the Art Club because they weren't interested in the local factional fights and because they knew there was some chance of making sales, are this year in excellent company. Still lifes by Chase and Carlsen, on either side of Benson's big moonlit seascape, look extraordinarily well. Paul Cornoyer has a compelling post-pluvial landscape, painted on Fifth avenue. Winslow Homer, represented by the "Flight of Wild Geese," and John S. Sargent, with his "Portrait of Mrs. B.," are great names in the catalogue. There are several pictures from less celebrated hands that somehow look as well made. The sculpture is nearly a negligible quantity, although the quality of three works by Chester Beach and one by Madeleine A. Bartlett is satisfactory.

An admirable canvas, "The Serenade," by A. Broedeleit, of Laren, Holland, is among recent accessions at the Vose Galleries, 320 Boylston street. It represents four children, all strongly characterized, engaged in a music rehearsal. A Dutch Della Robbia, one might call it—especially as it has all the solidity which belongs to the better Dutchmen and a touch of classical feeling that suggests Italianate influences.

WASHINGTON, (D. C.)

The reinstalling of the Corcoran Gallery's permanent exhibits was completed this week. Radical changes have been made in the arrangement of exhibits, and a number of notable additions have been made to the collections. The seven paintings purchased from the recent exhibition are all shown; also the great picture by L'Hermite.

The gallery has, through the generosity of the Boston Museum, added to its collection of casts the figure of the "Puritan," by Saint-Gaudens. There are several new canvases in the Evans National Gallery collection.

The National Academy of Art, which was literally revived last spring through the instrumentality of the National Society of Fine Arts, has effected a permanent organization, and elected J. Pierpont Morgan, president; Charles M. Ffoulke, first vice-president; Glenn Brown, secretary, and appointed as an executive committee Messrs. F. D. Millet, A. J. Parsons, William E. Curtis, Cass Gilbert and Glenn Brown. It was determined at this meeting to call the convention, the purpose of which is to form a federation of art societies, May 11, when the city will present its most charming aspect. Among the regents who attended this meeting was Mr. G. L. Berg, director of the Art Department of the Alaska-Yukon Exposition.

PARIS LETTER.

Paris, Jan. 27, 1909.

The proposed exhibition of American Art next summer in this city is favorably commented upon in artistic circles in general. A little surprise is, however, expressed at the idea of the opening taking place in July, when Paris is almost deserted. The organizers would be better advised, it seems, to choose an earlier date or even in the autumn, from October 1, on.

The Cercle Volney is now holding its yearly exhibition. As usual, it is interesting chiefly as an "early Salon," in which a few noted painters usually exhibit their latest works. This year, M. Cormon shows a fine portrait of a celebrated lawyer, and Jules Lefevre a graceful head of a woman. Gabriel Ferrier and M. Weerts also contribute two portraits each. Paul Chabas sends a small composition, full of color and originality, and Henry Royer an interesting "genre" study.

Others represented are, Messrs. Cesbron, Knight, Saint-Germier, Juignard, Tattegrain, Jean Rémond, Bergerot, Woog, etc.

At the Graves galleries, Fernand Truffant is exhibiting a number of his works, landscapes for the most part.

The yearly exhibition of "Les Quelques," a society of women painters and sculptors, has just opened. It contains some remarkable works, amongst which are a bust in bronze, by Mlle. Dieterle, some flower studies, by Mme. Desbordes-Jonas, and especially a large ornamental composition, with a mythological subject, by Marie Cazin. Other exhibitors are, Mme. Geneviève Granger, Armand Obertauffer, Reed-Millet, Beatrice How, Hertz-Eyrolles, etc.

The Society of the Friends of the Louvre has secured a suite of five studies by Latour, which are soon to be on view at the Louvre.

The decoration of Officer of the Legion of Honor, accorded last week by President Fallières to the American artist, D. Ridgway Knight, gives great satisfaction to his many friends here.

Paintings, water colors and engravings by Frank Brangwyn, exhibited at the New Picture Gallery, opened Jan. 29, under the direction of MM. De Feure and Landau, give Parisians an opportunity of appreciating the decorative works of the English artist.

ARTISTS MAY LOSE HOME.

A special cable to The World, from Paris, says: Unless John Wanamaker comes to its relief, the American Art Association of Paris will have to pass out of existence, or at least will find itself homeless. It is in dire straits financially and the gloomy prospect seems certain of the society having to relinquish its picturesque home in the Latin quarter, which so long has been the rendezvous of American art students.

The association has among its members some prominent painters, but they have not been able to keep it out of debt. It is the old story of the proverbial impoverishment of artists. The members have done their best; they have contributed as much as they could, but there has been a constant drain upon their pocketbooks.

The principal patron of the Art Association has been Mr. Wanamaker. Each year he has generously sent enough to keep the club in its present home. He has done more than the members dared expect. A fresh appeal has been made to Mr. Wanamaker's liberality and the association's members are anxiously awaiting a reply.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Architectural League, 215 West 57 St.—Annual Exhibition to Feb. 20.
 Astor Library—Book-plates by the late J. W. Spenceley. Colored plates (decorative designs) from "Der Decor."
 Bauer-Folsom Co., 396 Fifth Ave.—Loan exhibition of rare textiles and faïences, Feb. 10-20.
 Brooklyn Institute of Arts and Sciences—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
 Clausen Gallery, 7 East 35 Street.—Recent pictures by Walter L. Palmer, to Feb. 20.
 Ehrich Galleries, 465 Fifth Avenue.—Special display of works of early Spanish Masters.
 Grolier Club, 29 East 32 St.—Retrospective exhibition of Medallions, engravings and rare books to Feb. 13.
 Hispanic Museum, 156 St. & Audubon Park.—Paintings by Joaquin Sorolla y Bastida to March 8.
 Knoedler Galleries.—355 5th Ave.—Recent portraits by Percival Rosseau to Feb. 15.
 Lenox Library—Historical exhibition of painter-lithography, Milton Exhibition.
 Macbeth Galleries, 450 Fifth Avenue.—Recent pictures by Paul Dougherty.
 Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
 Metropolitan Museum.—Special Exhibition of Contemporary German Art.
 Montross Galleries, 372 Fifth Avenue.—Recent works by T. W. Dewing and D. W. Tryon, to Feb. 13.
 National Arts Club.—International pictorial photography.
 Oehme Galleries, 320 Fifth Avenue.—Exhibition of Pre-Raphaelite Water-color drawings, by Mrs. W. J. Stillman.
 Powell Gallery, 983 Sixth Avenue.—Recent Pictures by George Glenn Newell, to Feb. 13.
 Pratt Art Club, 296 Lafayette Ave., Brooklyn.—Water colors by Ida Stroud and Eleanor Frye, to Feb. 22.
 Pratt Institute, Brooklyn.—Paintings by Charles Warren Eaton to Feb. 27.
 Arthur Tooth & Sons, 420 Fifth Ave.—Sir L. Alma-Tadema's latest picture, "Caracalla and Geta."

EXHIBITIONS NOW ON.

Robert Reid's Recent Pictures.

At his studio in the Gibson Building, 142 East 33 St., Robert Reid is showing twenty-four of his recent canvases. Among them, "The Open Fire," which took second prize at the Corcoran gallery display in December, and "Moonrise," a decorative panel, loaned by The Lambs' Club.

"The Yellow Flower" is a lovely bit of delicate color, and represents a full length figure of a girl in a gown of soft yellow with a flowing scarf, painted in a high key and with rare rhythm of line and charming atmospheric qualities. "Peony" is a symphony in pink, ably handled. "Wild Iris" is a delightful landscape, full of charming color. "The Brown Veil" is fine in composition, graceful in pose, and splendid in color. "Autumn Glory" is a glorious bit of warm color, poetic in feeling and ably handled. "Serving" is a charming head, painted in soft gray tones and is good in values.

The exhibition, which will continue until Feb. 13, is interesting in every detail, and shows the artist at his best.

Portraits by Richard Hall.

At the Bauer-Folsom Galleries, No. 396 Fifth Ave., Richard Hall shows this week seven recent portraits. Since his last display in New York the artist has been married en secondes noces, and introduces his new wife in a broadly painted, most attractive half-length presentment, full of character and expression. All the portraits, in fact, now shown, and especially that of Signor Caruso as Vasco de Gama, noticed when on view at the Knoedler Galleries last Spring, give evidence that Mr. Hall has greatly advanced in his work, and must now be reckoned with as a serious student and painter of character, rather than a clever and flattering portrayer on canvas of modishly dressed men and women of the social world. There is a virility and convincingness in the artist's present work, together with a richness of color, which combine to make it well worthy of study and attention. Exceedingly attractive is the very decorative half length of "Miss R." and the oval portraits of Miss Florence Rice and "My Daughter." The three-quarter length seated portrait of Mrs. K. B. Latham, president of the Woman's Club of New York, while clever in composition and the handling of accessories, and exceedingly well painted and drawn, is too hot in its flesh tones, even for an effect of reflected light. The bust portrait of Mr. Duffield Osborne is a dignified and most creditable piece of work.

There are, in addition to these portraits of Mr. Hall in these galleries, a "Brittany Harbor Scene," by Lillian Genth, which shows this clever woman painter's versatility, and that she manages light and color quite as well in such a subject as in her more characteristic outdoors with nudes; three charming examples of Henry G. Dearth, one almost a Monticelli; another Monticelli figure composition by F. Ballard Williams, and a little wood interior by Emil Carlsen, very luminous and tender in feeling.

At these galleries there will be held from Feb. 10-20 an exhibition of rich and rare XIV. to XVI. century textiles and some rare specimens of Rakka faïence.

Tryon and Dewing at Montross.

Mr. Montross presents again for another season at his attractive gallery, 372 Fifth Ave., recent works by those two able landscape and figure tonal painters, D. W. Tryon and T. W. Dewing, in an exhibition, to remain through Feb. 13, which must strongly appeal to all lovers of good and truthful poetical painting. Each man is a master in his own line, and their works hang most harmoniously together, for both paint in a low key, have a unique and most delicate color palette, and rare refinement of subject sentiment and execution. Mr. Dewing shows six little figure pastels and one fair sized oil, the beautiful "Lady Playing the 'Cello," loaned by Col. Charles Freer of Detroit, a symphony in grayish green. The pastels are respectively in their turn all delicate little symphonies as shown by their titles, "Green and Yellow," "Green and White," "Orange and Rose," "Gray and Pink," and "Orange and Mauve," and the cleverness of touch and delicate fancy displayed in these little works is astonishing. The criticism which has always lain a little against Mr. Dewing's work, that he chooses as his models too angular and emaciated young women, still applies, but this characteristic is outweighed by the beauty and delicacy of his color scheme.

There is little new to be said of the sixteen landscapes, seascapes and coast

scenes by D. W. Tryon which are shown. The "Autumn Day" and "October," loaned by Col. Freer, are perhaps the strongest and most delicious in feeling, but the skies of "Evening," loaned by Mr. Henry C. White, and of "Morning Before Sunrise" are rarely beautiful. "Evening Over the Sea," a little gray toned marine, is delightful in its simplicity, and the silvery luminosity of "Sea and Moonlight" is most entrancing. Mr. Tryon's range is not a large one, but the versatility he displays in this range is astonishing. He still holds his pre-eminence as the dean of American tonal landscape painters.

A Painter of Dogs.

Twenty pictures of dogs, by Percival Rosseau, who, despite his French name, is an American, are on exhibition in the large upper gallery at Knoedler's through Feb. 20. The artist began his career as a figure painter, but some time ago turned his attention to the portrayal of the best friend of man—and especially to the depiction of hunting dogs at rest and at work. A sportsman himself, as well as an able painter, he made his work so attractive and desirable that he has never caught up with his commissions, and his present exhibition was only made possible by his refusal to accept commissions for the past two years while he prepared the canvases which compose it.

The most effective and really dramatic composition shown by Mr. Rosseau is his "Dogs and Panther" displayed at the Paris Salon of 1907, and which is a modern masterpiece of the kind. A picture of the mastiff "Minos," entitled "No Thoroughfare," that of a dog who has won fame by his capture of several thieves, in the remarkable fore shortening of the legs, etc., proves the artist a splendid draughtsman, while the expression and color are so truthful that the picture suggests an ability that should make the artist rank with Swan and Wardle as a painter of the "big cats," if he should essay that line.

A small picture of Fido, a cocker spaniel, owned by Miss Helen Frick, is not only a speaking likeness, but is broadly painted and rich in color. The purely sporting pictures show setters and pointers and retrieving spaniels, both English and American, at work in the fields and marshes, and are all absolutely truthful transcriptions of scenes dear to the sportsman's heart. Since the days of A. F. Tait, American art has not produced so good a sportsman's artist as Percival Rosseau, and with better opportunities and more real art knowledge and intuition than the older artist possessed, Mr. Rosseau is easily his superior.

Palmer at Clausen's.

Twenty-five characteristic canvases, by Walter Launt Palmer, are now on view at the Clausen Galleries, 7 East 35th Street, where they will remain through Feb. 19. Mr. Palmer's subjects this year are his typical winter and occasional autumn landscapes of the upper Hudson, with a few Venetian canvases. It is too late a day to attempt to describe the artist's rendition of the American winter. Suffice it to say that they are, as ever, tender and delicate, exquisitely colored, and feeling transcriptions of that most difficult of all things to paint truthfully—snow-covered fields and hills. Mr. Palmer is the artistic poet of the American winter. He also knows his Venice well, and has painted her enchanted palaces and churches, and her alluring skies with tender appreciation and feeling.

SALES OF THE WEEK.

Great Altar Sale.

A sale unique both in art and auction annals will be held in the Fifth Avenue Art Galleries, 546 Fifth Avenue, Friday next, Feb. 12, at 2.30 P. M. Mr. J. P. Silowill then sell three superb old altars from one of the finest churches in Andalusia—that built by Carmelite Brethren on the Verada in Seville. "With the consent of the Government these altars were" (to quote from the dainty catalog) "purchased from the authorities of the Monastery of Our Lady of Mount Carmel, in November, 1904, by an American artist traveling in Spain. Through his death they came into the possession of the present owners."

At the side of the Epistola Nave of the church were three altars with gilded retables containing images of Saint Nicholas de Bari, Our Lady of the Incarnation, and Saint Joseph.

The best Spanish experts pronounce these three altars magnificent art specimens of great antiquity; the work of a master designer of the 16th century, faithfully carried out by a series of great artisans from that date through the earliest part of the eighteenth century. The altars average about 45 feet in height and are proportionately broad. Such a grouping of rich architectural decoration—columns, pilasters, figures and also reliefs, gives in a single harmonious whole, a priceless scale of the decorative schemes controlling this long interval. These altars are therefore regarded as being of the highest importance to the art student, to secular and ecclesiastical architects, decorators, collectors and connoisseurs of our own time. This offering "is regarded (to quote again briefly from the catalog) as of greater artistic value than any example ever brought to the United States." Richness of color accentuates in them beauty of line, the various parts being in polychrome over solid backgrounds of Sequina gold.

Painter Etchings.

There will be a sale of rare Americans at the Anderson auction room, 12 East 46th St., on Feb. 9, at 2.30 and 8.30 o'clock, and Feb. 10 at 2.30 o'clock. The sale of painter etchings at these auction rooms at 8.30 o'clock on the evenings of Feb. 10 and 11 should attract art lovers and connoisseurs, for the collection to be sold includes many rare and beautiful specimens of the work of such etchers of the nineteenth century as Meryon, Jacque, Lalanne and others.

Talbot J. Taylor Sale.

At the opening session of the auction of the Talbot J. Taylor collection of French, English and Flemish furniture, sold by order of Mrs. Jessica Keene Taylor, at the Fifth Avenue Art Galleries, January 28, a Louis XVI. carved oak divan, with festoons around its lower rail and with a loose cushion in old cut velours, brought \$375, the top figure of the afternoon. P. Armour Valentine was the buyer. Mrs. R. E. Knight paid \$170 for a Louis Quinze commode of tulip wood marqueterie, with ormolu mounts. A Louis XV. commode went to S. Phillips for \$110. The total of the sale was \$5,421.

At the second day's session, Jan. 29, A. V. Dickson paid \$600, the top price of the afternoon, for an elaborately carved 17th century Flemish chair. For four carved oak Louis XIV. banquettes, E. J. Jennings paid \$460. An arm chair of the same period went to E. D. Morgan for \$160, and J. C. Thomas paid \$240 for a four-post bedstead. J. B. Leaventriss paid \$240 for a pair of carved walnut arm chairs of the Louis Quinze period. Two carved oak French choir stalls of the seventeenth century brought \$200. The total of the afternoon was \$12,773.

The third and final session, Jan. 30, was attended by a throng of collectors and connoisseurs. H. O. Watson paid \$7,200 for four Louis XV. fauteuils with carved and gilded frames, and upholstered in Beauvais tapestry, representing scenes from La Fontaine's "Fables." A beautiful Louis XV. screen of the same suite went to C. J. Smathers for \$2,450. This was carved and gilded with panels of Beauvais tapestry. A couple of fauteuils of the same suite went to the same buyer for \$3,600. J. O. Wright paid \$1,000 for a fine old Chippendale Cabinet, and H. B. Frisbe \$800 for a pair of Louis Quinze console tables. The total of the afternoon's sale was \$25,747, and of the entire sale \$42,941—a very good result.

WITH THE DEALERS.

Mr. A. J. Sulley, of London, who came over about six weeks ago for his annual visit, sailed on the Mauretania on Wednesday.

Mr. Eugene Fischhof of Paris arrived on the Deutschland on Wednesday.

At the Knoedler Galleries, 355 Fifth avenue, there are now in the upper gallery several water colors from the exhibition recently held there by Col. Anthony Dyer, a delicate tonal landscape by Arthur Hoeber, an excellent example of Harpignies, and other well-chosen modern foreign and American canvases.

Following the annual exhibition of the American Society of Miniature Painters in the lower gallery, which closes to-day, there will be an exhibition of early English mezzotints.

The newly formed Anglo-American Art Company, of which Mr. I. D. Ichenhauser is president has in its galleries, 523 Fifth avenue, a number of choice pictures by old masters. Mr. Ichenhauser, who recently returned from England, intends to stand for Parliament, and so has incorporated his business under the name of the Anglo-American Art Co., which will gradually absorb the London business. Mr. Ichenhauser recently bought the pick of the private collection of the late Martin Colnaghi of London. These pictures may not come here, as they will probably be required by a titled English collector.

An event of the week, decidedly interesting to chronicle is the opening by Mr. Edward Brandus of his new and handsome galleries on the ground floor of 712 Fifth avenue, between Fifty-fifth and Fifty-sixth street, on the west side. The establishment and opening of these galleries, which are admirably suited for exhibition purposes, and which are the furthest uptown on Fifth avenue, is a clever move on the part of Mr. Brandus, and indicates his belief, not only in the uptown trend of the art business, but in the near future of the Plaza as an art and business center. The simplicity of richness marks the decoration and furnishings of these beautifully appointed galleries, which, with a small gallery at the entrance are really four in number, with two private rooms in addition. One enters directly from the street level—a beautiful room simply decorated in sage green and white, and passes through a lofty arched doorway into still another gallery, and thence through a corridor into the rear galleries, which are done in light red and white. The large rear gallery, which measures some 25 by 50



ONE OF THREE OLD SPANISH ALTARS.

To be sold, Fifth Ave. Art Galleries, Feb. 12. For Description See Page 6.

feet, is a remarkably beautiful room, with a surbase of oak, and a rich frieze of gilded bronze. Its proportions of height and space are admirable. All the galleries have good top daylight, and the arrangement for night lighting by specially adapted Frank reflectors gives a charming effect. Every appointment and furnishing is in the extreme of good taste, and Mr. Brandus is to be congratulated on the most spacious, artistic and well lit private exhibition galleries in New York.

The exhibition of pictures by early Spanish masters continue to attract many visitors to the Ehrich Galleries, 463 Fifth avenue.

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An exhibition of recent paintings by Paul Dougherty opened at the Macbeth Galleries, 450 Fifth avenue, yesterday, and will continue through Saturday next. Notice will be made next week.

An unusual importation of old Persian pottery and porcelain, including some rarely fine specimens of Rakka and Sultanabad ware, has recently been received at the Kelekian Galleries, 275 Fifth Ave. Especially notable is a silver iridescent vase decorated in relief, a reflet-metallique plaque of exceptional size, a blue and silver iridescent stand, and a brown lustre reflet-metallique vase.

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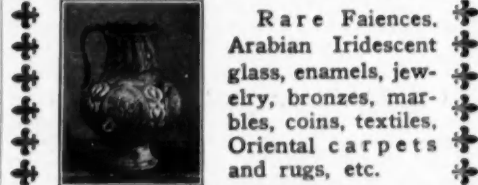
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